THE

PENS CELERITY

OR,

A Book OF Copies,

CONTAINING Book

EXAMPLES of all the Most Useful Curious Hands in *England*; And for the better Information, Ease and Furtherance of young Beginners, here are Copies wherein are Comprised the Breaks or Parts, and Particles of all Letters, distinctly made, as they ought to begin, proceed and end; by which you may plainly see how one stroke depends on another, and one Letter helps to the Making of another.

BY EDWARD COCKER.

LONDON,

Printed and to be sold (with *School-Pastime, Natural Arithmetick, the Countreys School-Master, Fair Writings Storehouse, Pens Triumph, Pens Fecility, Pens Paradice,* Porters *Description of the whole World, his Alphabetical Tables, the New and Truest sort of the Tradesmens Armes, with all other sorts of Maps and Pictures*) by ROBERT WALTON at the *Globe* and *Compasses* at the West-End of St. *Pauls* Church, as you turn towards *Ludgate*. 1673.

DIRECTIONS

How to make a Pen.

BEING provided of a Pen-Knife, Razor-Metal, (not too thick towards its edge) or a ſmall thin French Blade, which *I* have found to be as good, which you may beſt ſharpen on a Hone, yet after that, you muſt (as it were) poliſh its edge on a Thong of Neats Leather; you may try whether it be ſharp or not, on your Fingers: But you had better procure the firſt, ſecond or third Quill in the Wing of a Gooſe or Raven, which if it be too hard or dry, you may help that by laying it in Water: or if the contrary, you may put it into warm Embers, and ſo in a ſhort ſpace cure that diſtemper: having ſcraped off the bark of the *Quill* with the back of your Knife, cut off about a quarter of an Inch; then enter your Knife at the end, juſt in the middle of the Back thereof (being like a half-round) that done, put the End of another Quill into that, or the Haft of your Knife, if it be made for that purpoſe; and holding the Thumb of your left hand, at ſuch a diſtance on the back of it, as you would have the ſlit to reach from the End; then by twitching up your Knife-Haft or Quill, you may ſlit at pleaſure, and by cutting both its ſides alike, you may faſhion the Nib as it ſhould be: To cut the End right, which is the principal thing, you muſt, if the Quill be too thick, pare a little off, and hold the Nib on the Thumb-nail of your left hand, then enter the edge of your Knife into it ſloping; but, before it is quite through, turn your Knife downright, and cut it off.

If you intend to write the *Italian* therewith, the Nib muſt be ſmall, and almoſt round, with a long ſlit. For Secretary, it muſt be broader: For large *Italick*, or that which we call *Italian* Text, it muſt be of a greater bredth. I have ſometimes wrote the *German* Text with a great Pen having two ſls,

How to hold the Pen.

TAKE the Pen in your Hand, and place your Thumb on that ſide thereof which is next your Breaſt, not extending it ſo low as the end of your fore-finger; next to that, place your fore-finger on the top of the Pen, lower then your Thumb about a quarter of an inch; Laſtly, place your middle finger ſo much lower then that, on the further ſide of the Pen. Let there be very little

ſpace or diſtance betwixt the Pen and your Fore-finger, but let both that and your middle Finger be extended almoſt to their full length: Obſerve alſo, that your Thumb riſe and fall in the joynt, is the length or compaſs that the Letters require which you write, and that your little Finger only reſt on the Paper; nor let there be the leaſt preſſure of your hand, but bear it up with an eaſie pulſe.

How to manage and uſe the Pen.

HAving a Book to write in, or a ſheet of Paper to write on, which muſt be ruled with Lines with a black Lead Pen, or a pair of Compaſſes, but they are beſt; for if the Body of the Hand you write be deep, as the Roman and Italian are, you may with them, being ſet at a fit diſtance, rule your lines double, and thereby every Letter will be kept even at head and foot. The want of Compaſſes may be ſupplied by a Quill cut forked, which I take to be an Inſtrument of more certainty for that purpoſe, your Paper lying in a good light on a Desk, or on ſomething made ſloping (it being not ſo good to write on what is directly level,) and ſtreight before you, your Elbow lying even with the midſt of the End thereof, your hand bending outward or from you; having before dipt only the nib of your Pen into the Ink, with its hollow-ſide downward, then begin to imitate an Alphabet of the Hand you intend to write; and when your eye is from your Copy you write by, be ſure it be juſt at the end of your Pen as you move it; and when you make any part of a Letter, conſiſting of a full downright ſtroke, hold your Pen right forward, turn not the nib thereof any way, but it lying flat, at once by drawing in your Thumb and two Fingers make the ſtroke. In the making of hair-ſtrokes, it will be convenient that you turn or move the Pen in your hand toward your left-ſide moſt. Sometimes in making of a Secretary (f) (t) or (k) you muſt hold it as for a downright ſtroke, when you make the Bolt or right line through thoſe Letters. Let not your Breaſt lie on the Desk you write on, nor your Noſe on the Paper; but ſit in as Majeſtical a Poſture as you can. When you would produce broad full-ſhadowed Letters or Flouriſhes, according to the French Mode, you muſt then, as they do, reverſe the Pen, laying the hollow thereof on the in-ſide of your middle Fingers end, with the nib directly towards you, forcing it from you, not turning the Pen in your hand one way or other, nor move the hand at the wriſt. Thus with practice you may do brave things; for this bold way of writing is the moſt ſtately, and ſets off with abundance of Gallantry.

To

To fit and prepare your Paper for your uſe; And how to Rule it.

A White, ſmooth-grain'd, well-gumm'd Paper, is the beſt to write on; if it be not well-gumm'd and clear, you may draw it ſheet after ſheet through Allum-water, and that will both clarifie and embody it, and cauſe it to bear Ink well, being laid in a Preſs, and dried handſomly. Or you may do as much in effect, and not wet your Fingers, by beating or grinding Gum Sandrick into Powder, and tying that Powder in a fine linnen cloth that is not too thick or cloſe-weaved; and if your paper be rugged and ſpungy, by rubbing that thereon, and forcing it through the cloth, your paper will be ſo fitted for your uſe, that if your Pen and Ink be good, your Letters will be as clear and ſmooth as you can wiſh. If your paper be too rough, you may with the edge of a folding-ſtick, ſuch a one as Book-binders uſe, or a Kniſe-haft, (it being laid on a ſmooth board) poliſh it ſo as your pen may run thereon without interruption. You may rule your paper with black lead, and with white bread, or the paring duſt of white leather, clearly fetch thoſe lines out again. Or, if the paper you write on be fine and tranſparent, you may by laying a fair ſheet on another, ruled with black lines, write even, and none perceive by what means. In *France*, ſuch as would write even, have papers with lines pricked with ſmall holes, through which they pounce Chark-cole-duſt on the paper they write on, and after daſh it off with a Feather or Handkerchief. You may make a device by faſtning Lute-ſtrings to both the ends of a Board, they being placed at equal diſtances, as cloſe or as wide as you pleaſe, on which you may lay divers ſheets of Paper, and by rubbing hard thereon you will rule 500 lines, as ſoon as rule five the ordinary way.

Reaſon *may teach more Ways to Rule, and I*
Might ſwell a Sheet with rich Variety:
But who all VVays of Ruling does impart,
Shall not reign Monarch *in this curious Art.*

For Running Secretary.

IN regard this Hand is more generally uſeful with us then any other, and that my affection to the Art might be ſeen in the promoting thereof; *I* have, for the clear information of Practitioners, added the great and ſmall Letters in the ſeveral fractional parts, to ſhew their Beginning, Procedure and Conſummation.

All our New Compos'd Courſary Secretaries ſhould keep a kind of Correſpondence with thoſe Hands whence they are deriv'd; for the variation, or divers Pennings of *Italian* Hands, affording great variety for choice, it depends much on maturity of Judgement to chuſe and from them to make ſuch derivations as may be moſt expeditious, graceful and commendable. As alſo, ſo much regard muſt be had to the mixture of Hands, as that there may be an Artful Compliance of Letters, and a reaſonable Reſemblance one of another; for it were ridiculous for a man to croud into a hand naturally perpendicular (as our *S*et Secretary is) the Letters of another conſiſting of oblique or ſlanting lines, as the *Roman* and *Italian* Hands do.

Obſerve, that though the diſtance of Lines and Letters of all Hands, muſt be dilated or contracted, according to their Magnitude, yet for Courſary, or Faſt Secretary, there muſt be an allowance, and the diſtance of lines, for this muſt be more then that of more dellberate Hands, conſidering that a kind of irregularity and extravigancy in ſuch hands, renders them more regular and delectable; and that nothing is a greater Ornament to ſuch hands, then a ſpacious field, as it were, wherein the wanton Meandrings and ſpreading Plumes of each Letter may be fairly blazon'd.

For Set Secretary.

YOur Pen muſt be a degree harder, and the Nib thereof broader for this Hand, then for that before treated on. This Hand requires much Regularity, as being a Fountain from whence many other Hands (as Rivulets) are derived: and, as it were, the *S*tandard, by which they are proved:

Yet

Yet my opinion, as to its regularity, jumps not with that vulgarly received. For the heads and tails of all the Letters therein, ought not (in my judgement) to be confin'd to the ſame boundaries, but according to their manner and form, they ſhould be proportion'd for height and depth.

As for example, if you rule double lines, and write therein all the ſmall Letters of this Hand with ſtems, you ſhall find that the (b) conſiſting of an oblique Ground-line, and a ſemi-Circle (betwixt thoſe Lines) will not require a ſtem of that length above the line, (as the (f) and (ſ) do, they being (as I may ſo ſay) double-bodied, being full both above and below the lines; but tis proper for the ſtem of the (h) to be juſt equal in height to that of the (b) and a ſmall matter broader; but the (k) (conſidering its additional above the upper line) that muſt have a longer ſtem, and winde off with a greater Compaſs. The (l) and (t) (conſiſting only of ſtems) they muſt be ſhorter then any of the afore-mentioned Letters. In this Hand eſpecially, your Letters muſt keep correſpondency one with another, *viz.* the firſt part of the ſmall (a) muſt be the ſame as the body part of the (e.) Your minums muſt be all alike, as the down-right ſtroke of the (a) the ſtrokes of the (i) (m) (n) (u) and the firſt of the (w;) Alſo the circular part or body of the (d) and ſmall (ſ) are the ſame as the (o), only the upper ſide of the (d) muſt be light or ſmall, in regard of the near fulneſs of its top. The (v) conſonant, and the latter part of the (w) muſt be the ſame with the body of the (p.) Obſerve, not to turn the tail-ſtroke of the (h) beyond its ſtem, and that the tail-ſtroke of the (g) turn off towards your right hand, as ſoon as your Pen deſcends from the Line. Be ſure that all, except compaſs Letters, be drawn directly down-right, ſo as not to be perceived to lean to the left hand, or to the right. *I* affect not a conjunction of Letters in the writing of this Hand, but rather that every Letter thereof be made diſtinctly by it ſelf, unleſs they run naturally one to another, as the (i) to the (m) (n) and (u), and the (a) to the (r) (v) or (w,) *&c.* Let the diſtance from word to word be ſomething more then the compaſs of an (o) and the diſtance from letter to letter, the ſame with that of your minums.

See *The Pens Tranſcendency*, wherein are Directions for every particular Letter of this Hand.

Moſt of the Letters in this Set-form'd Hand,
Muſt ſquare as Cubes, or a good Conſcience, ſtand.

For Roman Hand.

FOr that this hand is moſt practiſed by Women (whoſe diſcretion ſeldom excuſes direction) I have added the great and ſmall Letter hereof in their ſeveral parts, to ſhew how to begin, proceed, and end them; and not only ſo, but I have herein ſo diſpoſed all the Letters, as that one may helpe to the making of the other.

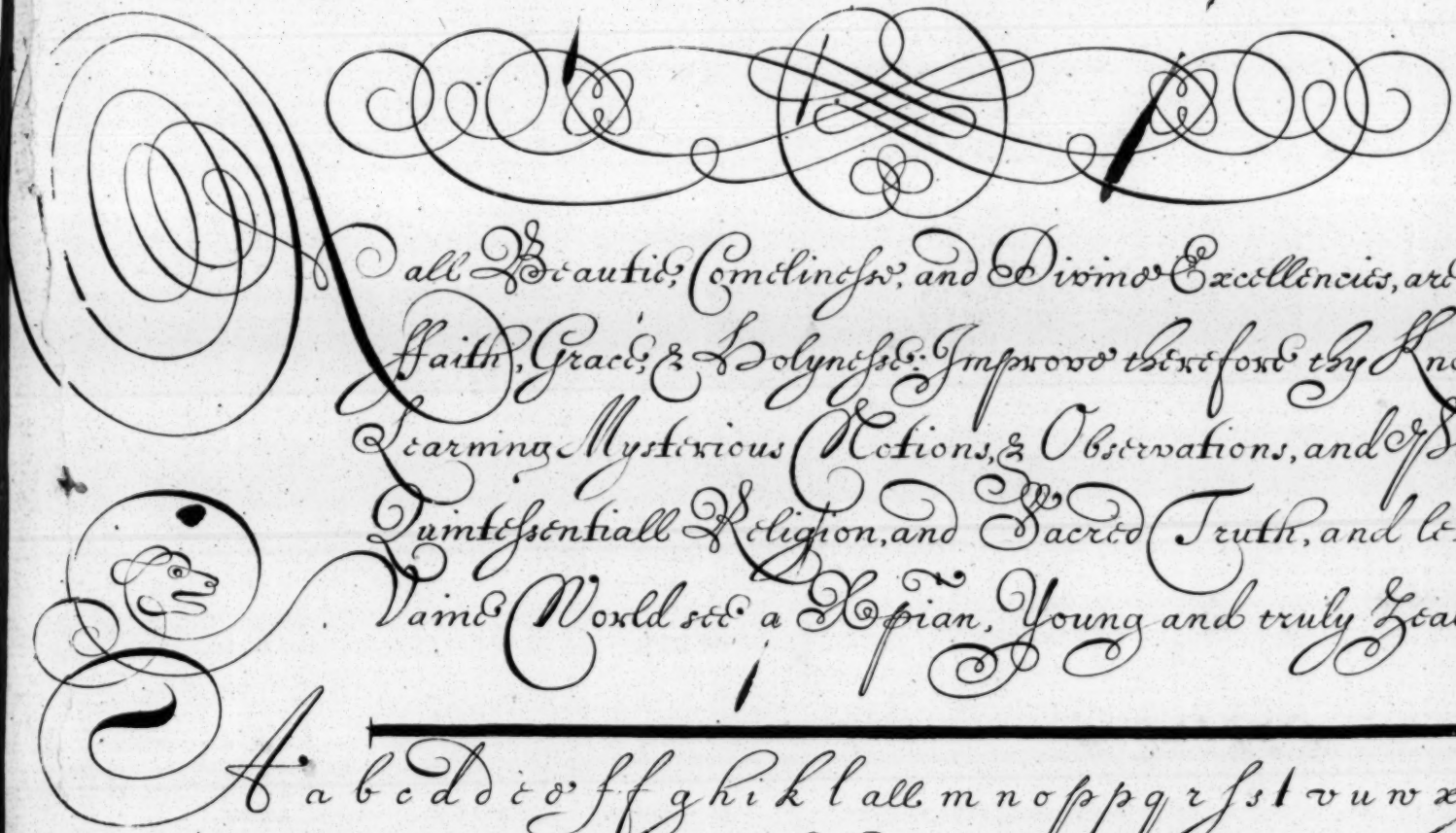
It will conduce much to the exact ſymmetry and beauty of the Roman Hand, to conſider its dependencies on the form of a Circle, as the *Italian* on that of an Oval: Of neceſſity, all compaſs Letters therein, whether ſmall or Capitals, as *(C)(G)(O)(Q)*, &c. muſt carry with them a viſible rotundity. *It* is not proper for the Letters thereof to joyn, it being derived from a hand originally disjunctive, therefore extend not the unitive, or turning of ſtrokes, as thoſe from the bottom of the *(a)(c)(e)(i)* &c. ſo far as thoſe of *Italian* Letters, nor ſo far as may cauſe one Letter to ſtand from another, in the compoſition of words, further than your minums, or body-ſtrokes of the ſmall *(m)* The ſtems of the Letters in this Hand, muſt wave and bend naturall, and the Bodies of all Letters herein muſt be full, but not ſo full as thoſe of a down-right hand, conſidering they are ſlanting. The ſtems ſhould be thrice the length of their Bodies, and ſome ſmall matter more; the diſtance of lines for this Hand, muſt be ſo much as a ſtem is in length, and above half the depth of the round Letters.

For Italian Hand.

THis Hand in its Native Countrey is wrote with unimitable (and *I* might ſay unlimitable) dexterity; whether for that the Italians are generally more Aiery then we, or that by their manner of holding the Pen, (which is betwixt the fore-finger and the thumb, extended) they have that advantage of us is not eaſie to determine: But ſure I am, they are Maſters of that dexterity, which never any of our Nation could juſtly pretend to, in their Hand, yet this I dare aver, and it makes as much for the honour of us, that (though the *Alps* ſtand betwixt them and us) in that regard we have

a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. v. u. w. x. y. z. &.
A B C D E F G H J K L M N
O P Q R S T V W X Y Z
Cocker.

so



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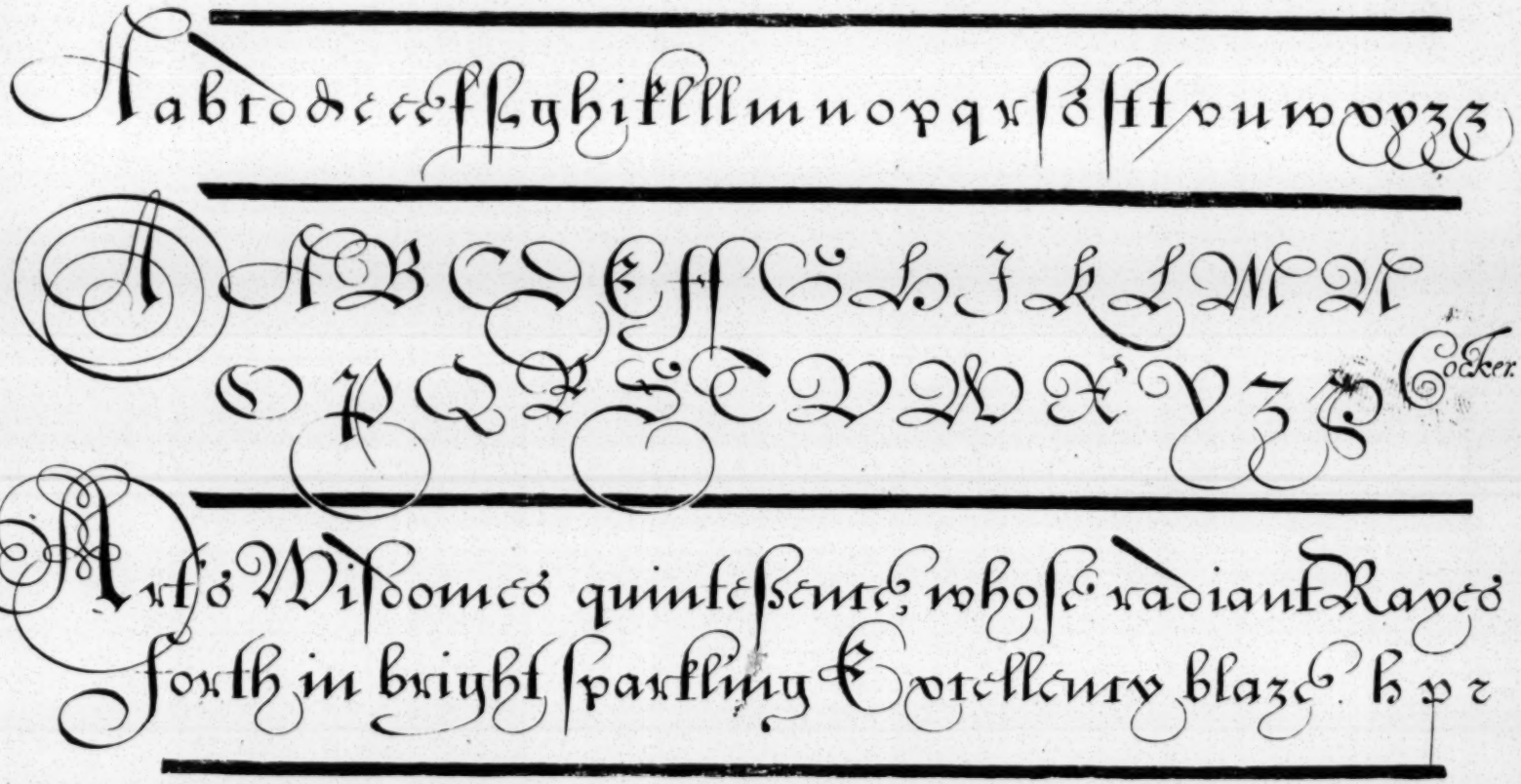
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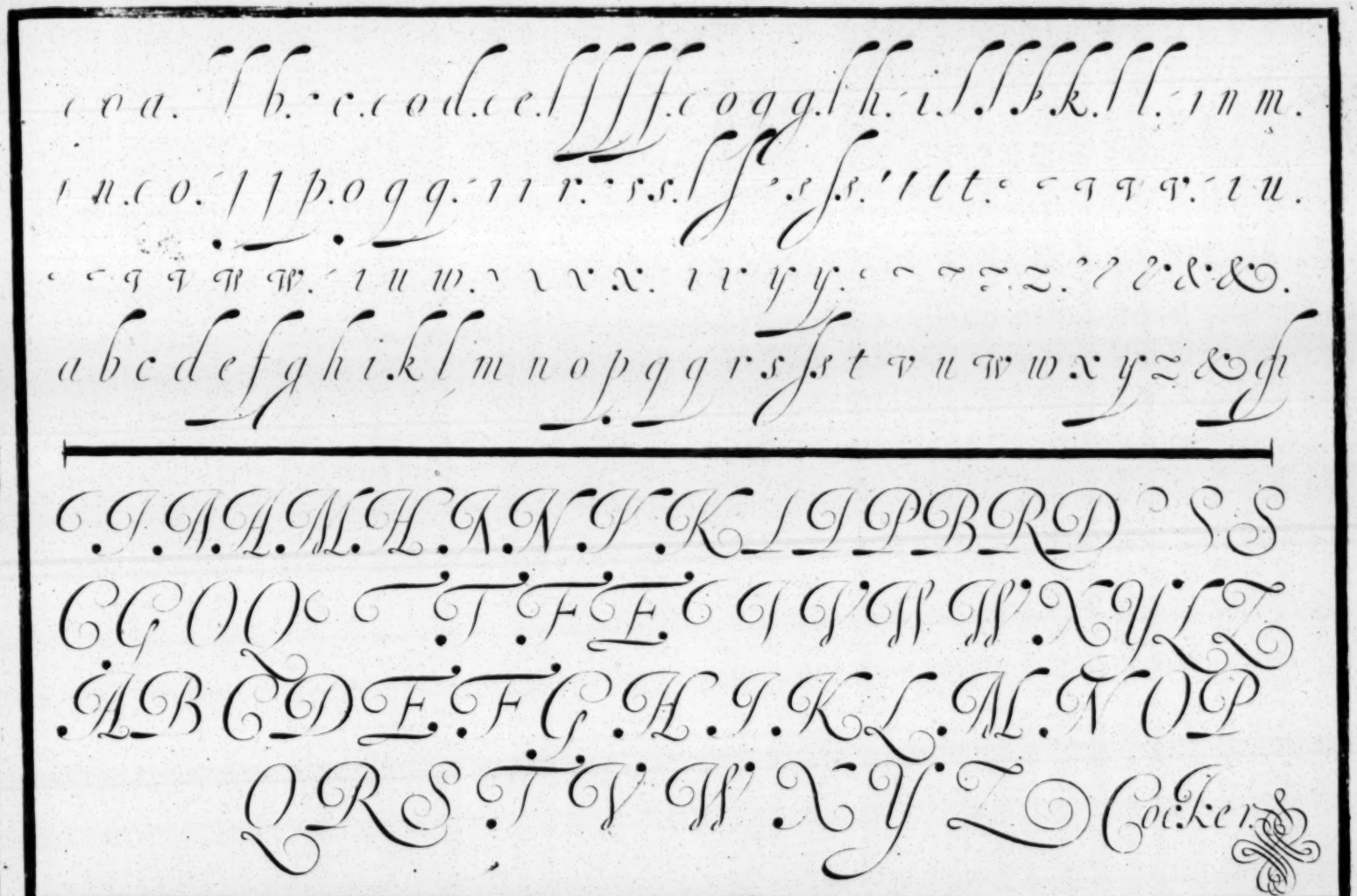
A B C D E ff G h I K L M N
O P Q R S T U W X Y Z &
Cocker.
Arts Wisdomes quintessence, whose radiant Rayes
forth in bright sparkling Excellency blaze. h p z


a b c d e f g h i k l m n o p q q r s ſs t v u w w x y z & ſt
Coëkeri

Endeavour continuallie to secure every moment of time to a prudent, commendable, and honourable Imployment, the advantageous improvement thereof being of grand concernment, and an argument of abundance of wisdome in all.

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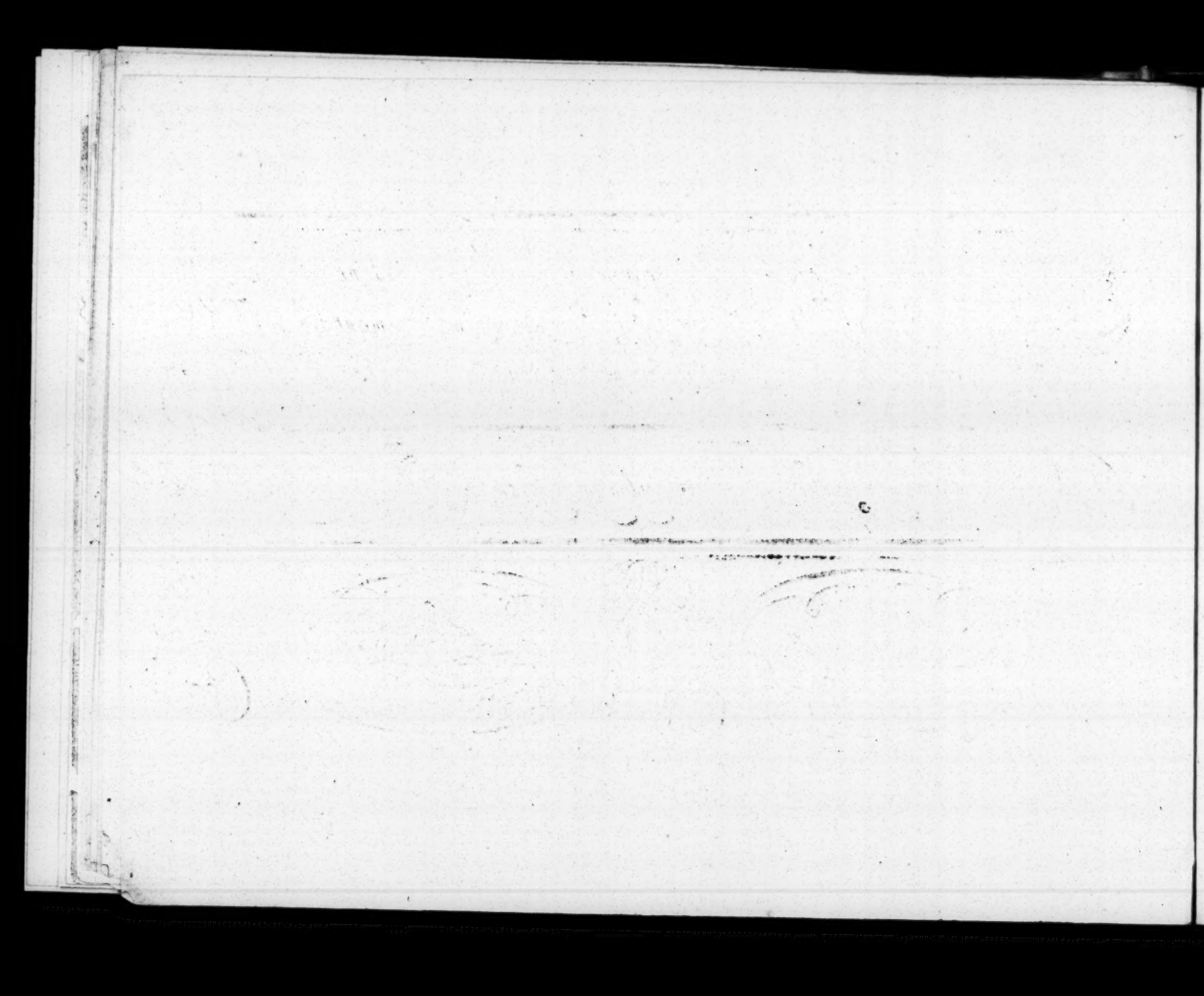
Cocker.



Such, as to censure in the Front appeare
Will when they should performe be found i'th' Reare.

Braine-deowzie qualmes expell, be valiant, play the man.
Hee oft-times gaines the Field who bravely thinkes hee can.
Fame, and Renowne wth all their Traine attend
Him, who to sacred Vertue is a Friend.

E. Cocker.

A a b c d e e f g h i y k l l m n o p p q r s t v u w x y z &

ALEXANDER
gain'd not so much Commendation,
Renowne & Admiration for conquer-
ing the World, as for performing so rare
an Exploit before He was thirty yeares of
age: by which we see that our timelie
endeavouring after Excellency, is
no small Excellency it selfe.
Cocker

Sit enim deus dilexit mundum, vt filiū suū vnigenitum
daret, vt omnis qui credit in eum non pereat, sed habeat

16

Jacobus dei gra Anglie Scotie ffrancie & hibnie defensor &c. Dilecto Roberto London ~
Valetm Porrexerunt nobis gdam ffratres ffrancisci de Conventu de London Confessionis ~
alias dicti ffratres Minores de Conventu de Kingston in Com Surr gardiani &c ~
a a. b b. c c. d d. e e. ff f. g g. h h. i i. k k. l l. m m. n n. o o. p p. q q. r r. s s. t t. u u. x x. y y. z z. &

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